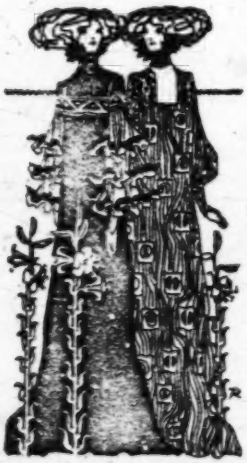

Viennese Girl, 1902.

insistence in the face of general opposition. Thus the great Burgomaster prepared the way for the idea of collective provision for general economic through the municipality. He may be said to have built the bridge which led to the fulfilment of the demand of the mass of citizens for collectivism in a communal-political sense. Ten years after his death this work was continued by new methods in other directions, and once again became an example to the whole world.

WITH BAEDEKER IN HAND.

No matter how easily Vienna reveals itself to you and throws itself open to you, you will not get to know it without an effort. On the contrary, you must take your Baedeker and scan it conscientiously as though you were back

semicircle of the front façade are two monumental groups of statuary symbolising the "Sea Power" and "Land Power" of the former Austria. 361

The sombre façades of various centuries unite in calm dignity to form the impressive square of the Inner Burgplatz. Here the ceremonious changing of the Castle Guard took place. Here the privileged Dampierre Dragoons were allowed to parade before their Highest War-Lord with martial music, and to set up their recruiting table. 344

In the Schweizerhof steps lead up to the Castle Chapel where the Wiener Sängerknaben sing Mass, Sunday for Sunday. Adjoining it is the entrance to the Religious and the Secular Treasuries. Once inside the enormous building of the Hofburg one can walk through wing after wing. There are the rooms where Emperor Francis Joseph once lived and laboured; next to these are the apartments of the beautiful Empress Elisabeth, followed by sumptuous gala halls which lead to the vast wing of the New Burg. How lucky that the plans of many an edifice in Vienna have been only half executed. The view of the Heldenplatz detracts attention from the explanations of the most experienced guide. Original in its unfinished symmetry, it is a square, panorama and a landscape scene at the same time. It forms a square with the two museums, the Royal Stables and the three monuments which decorate it. It becomes a panorama as we see how it connects with the Ballhausplatz, the Burgtheater, Parliament and the Ringstrasse. It is landscape by virtue of the park and adjacent buildings which carry the view on to the Rathaus, the Votivkirche and the hills of the Wienerwald which seem so close. The medley of people strolling backwards and forwards on the paths of the Volksgarten suggests a painting by Brueghel. But in the month of 363 ● 000

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Viennese Girl, 1912.

May the colour-loving eyes of Waldmüller seem to have been at work when the circular clumps of heliotrope and purple lilac close in the walks and open spaces in scented profusion.

●363 One should traverse the Heldenplatz in all directions as if looking for a lost drachma. It is everywhere varied, and everywhere a part of Vienna. One may go there on a March morning when young mothers are pushing their prams backwards and forwards in the sunshine, sheltered from the wind, beneath the windows of the study of the President of the Republic. Its vast extent is brought home when the Viennese stream in through the Heldentor and surround the statues of Prince Eugene and Archduke Karl in their hundreds of thousands on some festive occasion. Or you may visit at five o'clock in the afternoon when the path alongside the Volksgarten suddenly springs into life as some hurry home from work while others crowd in the opposite direction into the Inner City for recreation or a rendez-vous. In "Fasching" (Carnival) you may see how the lights of the many-candled chandeliers shine forth from the tall windows of the gaily-illumined state apartments. In the great Redoutensaal across the way the lights

at school. Here are a few things you can mark in advance for special attention.

The STAATSOPER (State Opera House), although it became a ruin in 1945, should be visited for the sake of its memories. Read how this building, which many people described as the most beautiful opera house in the world, looked in the days of its glory. Spare a thought for those two luckless builders of the '60s, van der Nüll and Siccardsburg. The loggia with its attractive façade and statuary, the gilded vestibule and the main staircase have remained intact, but nothing is left of the magnificent interior, of the rows of seats and the boxes, of the ceiling paintings of Rahl and the imposing wall decorations of the gala room.

The spirit and tradition of the house, however, have remained alive. Burnacini's gala operas in the 17th century, the performances at Laxenburg Castle, in the Old and in the New Favorita, in the grounds of Schönbrunn and later in the Kärntnertortheater—all this formed an unbroken chain to the opera bouffe, the "magical opera" and to Mozart. For Fanny Elssler's triumphant rise to popularity the old opera building was too small, and the

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new opera house on the Ring had its gala opening with "Don Juan". It ushered in a glorious epoch. Verdi came to Vienna, Wagner was discussed and fought over. A generation of singers, the House itself, the Philharmonic Orchestra and the conductors grew together in one concept which throughout the world is more honoured than the diplomatic corps—the Vienna Opera.

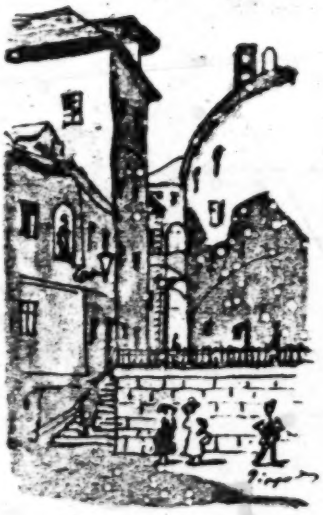
The fine building, beloved of the Viennese as the setting for so many memorable and wonderful hours, now lies in ruins, but the Vienna opera, the talent, the love of music, the enthusiasm, the orchestra and the players have remained. In the Theater-an-der-Wien stands Rodin's splendid bust of Gustav Mahler. New names win fresh fame, joining those of Schalk, Richard Strauss and Bruno Walter. Way up in the "Fourth Gallery", youth criticise with acid impartiality the values, the talents, the performance of the artists.

Like the Opera, the BURG-THEATER retained little more than its façade after 1945. This theatre was held to be the finest in which the German language was spoken and occupied a unique position in Vienna's cultural life. At its foundation, in 1776, Emperor Joseph imprinted one duty upon it—that of becoming a national theatre.

From these beginnings—the first theatre on the Michaelerplatz is charmingly portrayed in old etchings—the theatrical dreams of the Viennese progressed towards fulfilment—the establishment of a repertory theatre of world literature, based on the collective talent of a first-class cast.

A crisis in the management of the Burgtheater even today is more important to the Viennese than a change of government. To become director of the Burgtheater is the dream of many which only few, of course, have ever realised.

In the NATIONAL LIBRARY students find one of the greatest book



Griechengasse.

suggest gilded clouds which hang motionless in space. On mild June evenings you may cross the Heldenplatz when the city fathers decree the festive illumination of the Rathaus, making of it a flaming piece of Brussels lace. After the theatre you may walk over the great, quiet square with echoing footsteps to the Ring, or go there the next morning, when the sun bathes it in a golden flood and lifts up your heart in gladness.

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361 *Viennese Girls, 1914.*

Opposite, on the façade facing the Inner City, still within the extensive grounds of the Burg, lies the solemn and dignified Josefsplatz. No successor to Max Reinhardt has arisen who could transplant this impressive scenery on to a stage—the classic façades of the National Library, the Royal Riding School and the enchanting proscenium of the Pallavicini Palace. Behind high windows is the famous domed hall of Fischer von Erlach, a dream in marble, gold and sunlight, which is considered the most magnificent library of the world. The streets leading from it narrow suddenly, as if unwilling to let one leave the square.

And now let us wander through the Inner City without any special goal, to the hidden beauties which are so easily discovered. There stand mysterious courtyards with covered stairways, cage-like balconies, noble weather-beaten porches dreaming of baroque fantasies beneath spider's web little old houses and shops of the dealers in antiques—a garland of beauty hidden in the heart of an active, bustling and teeming metropolis, a fascinating juxtaposition of yesterday and today.

211 The Plague Column on the Graben was erected by the Emperor Leopold to commemorate the end of the epidemic in 1679. This stone allegory, this bold mixture of realistic and religious ideas, the work of Fischer von Erlach as well as other sculptors, has been compared to a splendid opera.

346 Only a few steps behind it, cut off from the
532 lively Graben by a modest little square, is the venerable Peterskirche, full of colour and rich decorations. Rottmayr's frescoes in the interior radiate a golden brilliance which makes an almost

366 carnal appeal to the senses. A little further, on the Tuchlauben, the clothmakers used to offer their wares in old Vienna, and one-and-a-half centuries earlier the Roman military lines stood here. Every walk through Vienna can be made a game of question and answer with time and history.

Viennese Girl, 1913.

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Josefsplatz ; The National Library.

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The Hohe Markt leads into the Wipplingerstrasse, at the beginning of which the former Bohemian Court Chancellery faces the old Rathaus. In the courtyard of the latter is an artistic creation, the Andromeda Well of Rafael Donner. Donner came to the monastery of Heiligenkreuz as a poor choir-boy and gave shape to his dream pictures by moulding secretly at night the grease which had dripped from the church candles. Another late masterpiece of his art, the Donner Fountain on the Neue Markt, is known and loved by all Viennese. It was created at the end of the baroque period to the order of the burghers of Vienna, who wished to rival the aristocratic and religious patrons of art. It shows two male and two female figures grouped around the principal female figure, "Providentia", with her mirror.

collections in the world. Established in the year 1526, it was moved in 1726 to the baroque building designed by Fischer von Erlach Senior. The central oval of the unique Gala Room contains the private library of Prince Eugene of Savoy. In all, the Institute possesses about one and a half million printed works and over 8000 incunabula. Treasures of untold value are included in the various departments of manuscripts, music, maps, theatre, portrait and papyrus collections and in the picture archives.

In the HAUS-, HOF- UND STAATSARCHIV (Archives of the Imperial House, the Court and the State) are documents and treaties of all kinds going back for twelve centuries, valuable manuscripts with the seal of Pope or Emperor attached, state treaties, declarations of state councils,

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The Graben.

proclamations of the Estates and treaties of peace. Anyone wishing to write the history of Europe is bound to have resort to these unique documents.

The number of collections and galleries, museums and archives seems inexhaustible. The Austrian's love and understanding for art and science have created for themselves a permanent monument in these.

At the head of the list of great MUSEUMS stand those of FINE ARTS and of NATURAL HISTORY. Both date back to the old Hapsburg collections, such as the Treasuries with contents which date from the 13th century. Picture Gallery, Tapestry Collection, "Wagenburg", Medal and Coin Museum, Pre-Historic Section—the problem is where to begin.

The ALBERTINA Collection of Graphic Art, with about a million

Further on, past the Crypt of the Capuchins is the Albertina situated on a high bastion—a treasure store for art-lovers. Here is an almost complete collection of the drawings of Albrecht Dürer which once belonged to Prince Eugene. 346

Almost in the shadow of this Albrechtsrampe and backed by the green spaces of the former Kaisergarten is the white statue of that witty divine, Abraham a Sancta Clara. His entertaining and moving pulpit discourses helped his enormous congregation to forget their hunger, thirst and weariness. He was preacher, narrator and satirist in one. His influence, which did not stop short at the Imperial Court was to a great extent due to his perfect command of Viennese dialect. 211 793

Viennese dialect! This is a faithful mirror of the spirit of Vienna, wonderfully soft and 197 192

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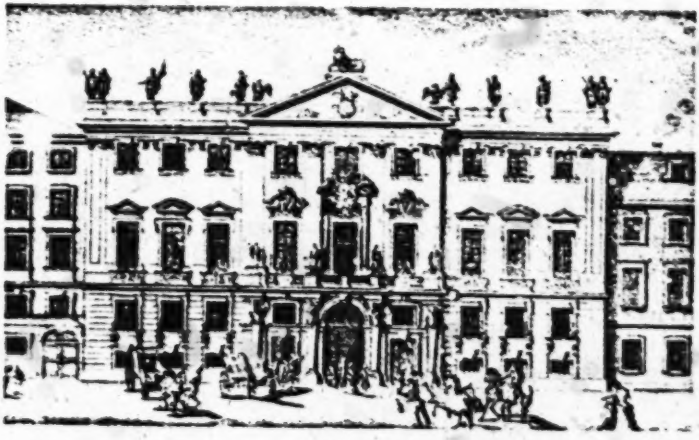

Bohemian Court Chancellery.

192 197 word "prado", meaning "meadow". A foreign word, the Viennese seized on it, made it their own, the stranger soon became a real Viennese, the "Prater". So it has been with many another expression which may have been Greek—or Spanish—to the Viennese at the outset.

363 The elegant Kärntnerstrasse leads straight from the Ring to the Stephansplatz. We can stroll through it and enjoy its fascinating shop windows another time. Now let us cross it to enter the Himmelpfortgasse where the Winter Palace of Prince Eugene of Savoy is situated. Because the narrow street does not afford a clear view, the statues which usually decorate the entrances to such palais are missing, the three 342 gateways being ornamented only with reliefs. The impression made by the grand staircase in the interior is all the greater, Fischer von Erlach and Lukas von Hildebrand united to create a magnificent palace for the great military leader, although the Belvedere Palace on the other side of the Ringstrasse is a monument to Prince Eugene which is even more imposing.

363 346 Let us wander on through the complex of narrow streets in the old city, through the venerable, twisting Schönlaterngasse with its dormer windows and porticos, its legend-haunted houses, through the Sonnenfelsgasse in which there is not a single modern house and follow the Bäckerstrasse up to the Alte Universitätsplatz, with its view of the early baroque Jesuitenkirche and the venerable Aula.

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The Jesuits have still another place of worship in the Inner City. It stands near by in Am Hof, the church called "Zu den neun Chören der Engel" ("The Nine Choirs of Angels"). Am Hof is picturesque, and its name is ancient. As far back as the 12th century there stood here a country seat of the Babenbergs, which later became their palace. Old records describe the square as a tournament field. Nowadays, at Christmas time, the "Christkindlmarkt" (Christmas Market) is held there, with glittering Christmas trees full of lights, brightly coloured toys on the stalls, rocking-horses and trumpets, bringing a merry sparkle to children's eyes.

Dreamy houses of long-dead burghers frame the great square, in the centre of the whole is a delicate column to the Virgin.

Much of Vienna's history has been written here. From the terrace of the church, in 1782, the Pope gave his benediction to thousands of Viennese. He had arrived unexpectedly to try to persuade the Emperor Joseph II to abandon his plans to reform the Church.

From the same terrace the Emperor Franz II announced the birth of the new Austrian Empire in 1806, after he had laid down the German Imperial Crown under the threats of Napoleon. The revolutionary year, 1848, saw Latour, the Minister of War, hanged here on a lamp-post.

Beyond the hollow of the Tiefer Graben the Freyung leads to the Schottenstift, where the oldest pictures of Vienna are preserved.

Now let us come out on to the Ring, following it down towards the quays of the Danube Canal. Leaving the Canal on our left we may glance on our right at the venerable Ruprechtskirche above a steep flight of steeps.

Following the broad sweep of the Ringstrasse we may catch a glimpse above the roofs of the grey Cathedral and continue past the long façade of the Ministry of War opposite which stands the modern Post Office Savings Bank designed by Otto Wagner.

We glance at the extensive Stadtpark, resist the temptation to linger at the Schwarzenbergplatz and finally come to a halt before the Opera, realising with sorrowful amazement the full beauty of its construction, now alas open to the sky.

Viennese Girl, 1903.

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The Freyung, with the Schottenkirche and Harrach Palais.

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life of St. Charles Borromäus symbolise the triumph of the Counter-Reformation. The junction of the cupola and a Corinthian portico points to the temples of antiquity and the quality of Karl VI as ruler of the Holy Roman Empire. The great architect consciously rejected all colour and heavily decorative scrollwork in planning the magnificent proportions of the lofty interior in order to increase the monumental effect.

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Not far from the Karlskirche is the broad and sunny Schwarzenbergplatz. Let the visitor decide for himself whether there is any other square in Vienna which can compare with the generous expanse and distinguished reserve of this one.

Adjoining the Schwarzenbergplatz is an architectural district with a character of its own.

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THE BELVEDERE. From whatever direction you approach the grounds of the Belvedere you feel that you are about to be the guest of a Prince, a true cavalier. If it belongs to the soul of Viennese culture to combine the significant or rather the truly great in art with an element of irresistible charm, then the two Belvederes, Upper and Lower, can be accepted as the most typical examples of Vienna art. The world has to thank Lukas von Hildebrandt for these peerless baroque masterpieces.

The Lower Palace used to be the summer residence of Prince Eugene, although he was only able to visit it at short intervals between military campaigns. After his death, much was changed inside and outside, but the ceiling frescoes of Altomonte

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Michaelerplatz

342 and Fanti still glow in their pristine colours, the two-storied Marble Hall still displays magnificent mouldings. Allegorical reliefs depict Eugene, not merely as a tactical genius, but also as a peace-maker and apostle of culture.

The two palaces are harmoniously connected by a terraced park in which it is easy to imagine proud cavaliers with powdered wigs and swords strolling with smiling ladies in elaborate gowns of rustling silk.

At the top of the park is the Upper Belvedere, with its corner pavilions and mansard roofs. In the time of Prince Eugene it was a proud residence which made a fitting background for great feasts and receptions. How clear-cut are the finely ornamented roofs of the two wing towers at the corners against the blue of the sky. We pass into the ceremonial Sala Terrena, the entrance hall with its mighty figures of Atlas supporting the ceiling arches. The splendour of the broad well-lighted staircase which leads to the Marble Hall, and goes on up to the third story, takes one's breath away. Here the full glory of Hildebrandt's interior decoration is revealed in slender pillars, mouldings and cleverly-painted imitations of architectural features. Naturally the brilliance and luxury which filled these halls in baroque days will never return to them.